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A publication of the Canada Council for the Arts

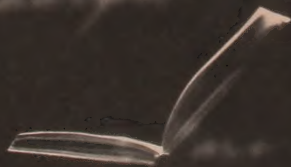
AUG 26 2002

University of Toronto

# For the Arts 10

Spring 2002

In the spring issue of *For the Arts*: a theatrical production with no actors and a vocabulary of only 300 words; a renowned video artist who treads easily between fiction and documentary; the 2002 winners of the country's highest awards in the visual and media arts; art in a Queen's Park; a Stradivarius at a pop music gala; and more ....



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# Phantasmagoria without

With each new season, the inventiveness of Canadian artists increasingly dispels the myth of boundaries in creation. Today, art co-habits happily with technology and opera shares the stage with film. And when Canadian spectators rise to applaud until the curtain's final fall, they are echoed by spectators in other countries: on more and more international stages, Canadian culture is showcasing its multiple talents.

10.2

Masks, with projected images of actors Paul Savoie and Céline Bonnier, from *Les Arlequins, fantasmagorie technologique*, a co-production of UQAM, the Musée d'Art contemporain de Montréal and the Festival d'Arignon, conceived by Denis Marleau. Photos: Richard Max Tremblay.

Now showing:

## Robert Morin and Magnetic North

Robert Morin, a dominant figure in the Quebec video scene, is the subject of a new DVD collection that has just been issued by Vidéographe of Montreal (with assistance from the Council).

From Robert Morin's award-winning *Yes Sir Madame...*

# OVERS

It all started more than a century ago with about 300 words. In 1890, Maeterlinck wrote a 'static drama' – that is, no movement – called *Les Aveugles*. In 2002, director Denis Marleau, in residency at the Musée d'art contemporain de Montréal, presented his stage version of the play, a video-art installation entitled *Les Aveugles, fantasmagorie technologique*. On stage were 12 characters – not a single actor, but 12 masks that had been molded on the faces of two actors, Céline Bonnier and Paul Savoie. Before a hall plunged into darkness, 12 faces, 12 projections of the faces of Bonnier and Savoie appear, and the sound tape plays (containing all of the drama that is limited to 300 words of vocabulary). According to Marleau, these nameless individuals, defined by brief characteristics (young, old, blind, deaf, mute, insane), lost in the woods and awaiting the return of their guide, 'image' what they cannot see and implicitly illustrate the difficulty humans have in grasping the often invisible, incomprehensible meaning of existence. By reducing the six male and six female characters of the play into a single actor and actress, who appear only on film, Marleau has created an artistic and

technological experiment whose evocative power transcends the limits of theatre and presents an allegory of humankind and its blindness. The sound environment, the stage orchestration, the visual effects, the invisible audience who see faces that cannot see them, the reflection on the breakdown of dialogue and the absence of actors has won unanimous critical and public acclaim.

In addition to thrilling audiences in Montreal, Marleau's genius has captivated the artistic directors of the Avignon and Edinburgh festivals. This summer, his imaginative production will unfold on the stages of the two international festivals (entitled *The Blind* at the Edinburgh Festival). With more than 50 years, respectively, of intense artistic activity, Avignon and Edinburgh are considered by many to be the most prestigious celebrations of theatre in Europe. This is the first time that a Canadian production will be part of the official programs of the two festivals, in addition to playing the renowned Bruges Festival in Belgium. Marleau's creative brilliance has thus given us the theatre world's version of a rare 'hat trick'.

*Les Aveugles* will not be the only Canadian production flying overseas this summer: *Oedipus Rex* with *Symphony of Psalms* by Stravinsky, a production of the Canadian Opera Company staged by filmmaker François Girard and directed by Richard Bradshaw, will also be playing the Edinburgh Festival.

With its Theatre International Pilot Program and, of course, the exceptional talent of Canadian creators, the Canada Council is thus promoting Canadian artistic excellence on a global scale. In February 2002, for example, the Théâtre du Nouveau Monde (TNM) presented *L'hiver de force*, its adaptation of the novel by Réjean Ducharme, at the Odéon - Théâtre de l'Europe in Paris. This show marked the TNM's 50th anniversary, and the Parisian premiere took place in the presence of one of the company's founders, Jean-Louis Roux. In October 2002, the same program will allow two delegations of artistic directors to attend the Cervantino International Festival in Mexico and the Six Stages Europe Festival in Prague – both with a view to undertaking future collaborations and exchanges with theatre companies from a host of countries.

Michael Schade as Oedipus, Ricardo Dumas (supernumerary) and Vladimir Kabovch as Tirésias in the Canadian Opera Company's *Oedipus Rex*.

Colin Fosse as the narrator in the CDC's *Symphony of Psalms*.  
CDC photos: Michael Cooper.

10.3



Morin has made more than 20 short and feature-length videos and films since the early 70s. Long admired by his fellow video and filmmakers, Morin is less well known to the general public. He and longtime collaborator Lorraine Dufour were the very first winners of the Council-administered Bell Canada Award in Video Art in 1991. He has had retrospectives in France and Canada. He received the Toronto-City award in 1992 for best Canadian feature for *Requiem pour un beau sans-cœur*. *Quiconque meurt, meurt à douleur* was named best feature in 1998 by the Quebec Association of Film Critics. In 2001, the Conseil des arts et des lettres du Québec gave him a career achievement award. A bilingual collection of interviews with Morin, *Moments Donnés*, the first book on the video artist, was published recently.

In an interview with 24 IMAGES (summer 2000), he spoke about the relationship between documentary and fiction in his work: "Basically, I don't see much difference between the two. Even in a classic documentary, people engage in their own fictions. And even the most trivial fictions document an aspect of reality. What I often do is instill doubt in the spectator's mind, doubt concerning both form and substance."

Robert Morin is also one of 47 Canadian video artists featured in *Magnetic North*, a showcase of the best of Canadian independent video, which is now touring throughout North America. Curated and compiled by video artist Jenny Lion, *Magnetic North* provides a sometimes shocking, often funny taste of Canadian experimental video production from the last 30 years. It ranges from innovative documentary to

conceptual art, from experimental narrative to performance video. Also featured are Lisa Steele, Jana Sterbak, Paul Wong, Jan Peacock, Colin Campbell, Stan Douglas and Zacharias Kunuk.

*Magnetic North* premiered at the Walker Art Center in Minneapolis in October 2000. Since then, it has travelled throughout the United States and Canada as well as to London (UK), Edinburgh and Amsterdam. It has been shown at the Berkeley (California) Art Museum, the Harvard Film Archive, Plug-In Gallery (Winnipeg), the Canadian Museum of Contemporary Photography (Ottawa) and has just finished runs at the Power Plant gallery (Toronto) and Antitude (Quebec City). The book *Magnetic North* was included in the American Center for Design's 2001 Annual 100 Show of Excellence.



# THE GOVERNOR GENERAL'S AWARDS IN VISUAL AND MEDIA ARTS

PORTRAIT CREDITS: AA Bronson by Arne Swenson, Charles Gagnon, Barbara Steinman and Irene F. Whittome by Dominique Malherbe / Tilt Inc. Edward Poitras by Don Hall, David Rokeby and Ydessa Hendeles by John Reeves



The Governor General's Awards in the Visual and Media Arts for 2002 have been presented to artists AA Bronson, Charles Gagnon, Edward Poitras, David Rokeby, Barbara Steinman and Irene Whittome, as well as to curator-collector-philanthropist Ydessa Hendeles. The winners received \$15,000 and a work of art by Jamelie Hassan, winner from 2001. The awards were presented by Governor General Adrienne Clarkson and Canada Council Chair Jean-Louis Roux.

**AA BRONSON**  
One Year of AZT / One Day of AZT  
1991, fiberglass/vacuum-formed plastic  
National Gallery of Canada



**CHARLES GAGNON**  
Continuum (detail)  
1989, oil on canvas  
Collection of the artist



**EDWARD POITRAS**  
Coyote (detail)  
1986, coyote bones, hot glue, stone tiles and blocks  
Neil Devitt Collection



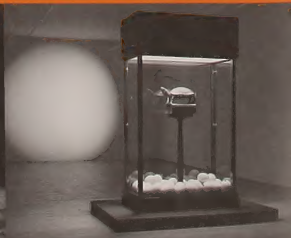
As I think about the Governor General's Awards, and in particular the literary awards, which have been around so long, I feel part of a cultural continuum. I feel acknowledged as a Canadian.... And although I have always been critical of nationalism and of false patriotism, I find myself proud to be a Canadian, and to be woven, by this award, into the fabric of our story, our history." - AA Bronson



**DAVID ROKEBY**  
n-Chair (n) (detail)  
1997-2001  
interactive installation



**BARBARA STEINMAN**  
Day and Night (detail)  
1989, 4 fluorescent light boxes with Duratrans transparencies in situ  
National Gallery of Canada



**YDESSA HENDELES**  
Curio: Fantaisie - Fantasia - Fancy - Phanastereion  
1994, turtle, dictionary, 24 ostrich eggs, 2 projectors  
National Gallery of Canada

## Word on the Street

In October 2001, a small group of writers were invited to join a writing workshop given by Betty Jane Wylie as part of the Toronto Public Library Writer-in-Residence program. Here's how three summed up their experience:

From Susan Molinolo

"Submitting work to the Writer-in-Residence program changed my life. Betty Jane Wylie's critique of my work has resulted in its publication, and the six-week workshop introduced me to writers who have become friends and mentors. This Council-supported program is an emerging writer's dream come true."

From Dianne Scott

"I have participated in the program numerous times and the benefits have been multifold. Getting feedback from an experienced writer improves my work and makes me feel part of a community of writers. Through these workshops, I've met creative, aspiring writers and developed friendships that have lasted for years."

From Ania Szado

"Writers from various genres came together to share critiques and insights. It was fascinating to see how different participants' areas of focus influenced their responses to the work. Receiving this varied feedback encouraged me to be more conscious and certain of (my) creative decisions."

Meanwhile, Vancouver media artist Christine Stewart wrote to provide feedback on her own project.

"My media project (Strain) is at the top in terms of creative process. I have learned a phenomenal amount about my own creativity, and technical hurdles have been leapt over again, again and again.... The journey has sometimes been unpleasant, frustrating and burdensome. But I would not trade the experience. It would not have been possible without the support of the Canada Council, for which I am grateful. This project has been a critical step in the maturation of my creative process. The growth has resulted in a new viewpoint about media as an art form, and has directly contributed to a role as an instructor. I sincerely believe that the continued support of new media projects by the Council is critical in the nurturing of a culturally diverse and artistic representation on the web and elsewhere."

## Art Bank artists occupy Queen's Park

Eighteen Ontario artists, all represented in the collection of the Canada Council Art Bank, have occupied the vice-regal suites at Queen's Park in Toronto. To be precise, the artistic works – paintings, sculptures, drawings and photographs – of the 18 are being exhibited in the Ontario Legislative Building, where the Lieutenant Governor's quarters are located.



The exhibit, inaugurated April 10 by Lieutenant Governor James Bartleman and Canada Council Chair Jean-Louis Roux, is the fifth in a series launched by former Lieutenant Governor Hilary Weston. It coincides with the 30th anniversary of the creation of the Art Bank. The works on display span three decades and include

such artists as Michael Snow, Ronald Bloore, Rita Letendre, Tony Urquhart (pictured above), Murray Favro, Shelley Niro, Robert Houle and Eliza Griffiths.

"It's a strong selection," said Art Bank Director Victoria Henry. "It celebrates Ontario's artistic diversity... engages the imagination and is a true representation of what the Art Bank and the Council are really about – artists and their creations." Over 10,000 people are expected to visit the exhibit, which was curated by Ted Fraser, during tours of the Legislative Building.

(CP Photo Services / S. Savoca)

## Max Wyman appointed president of the Canadian Commission for UNESCO

Max Wyman, senior writer with *The Vancouver Sun* and former Canada Council board member, was appointed President of the Canadian Commission for UNESCO at its 42nd Annual General Meeting, held in Vancouver March 22-24, 2002.

Mr. Wyman is well known in the arts community for his books on Canadian dance and other arts topics, including *Dance Canada: An Illustrated History* (named in 2000 as one of the 135 "Great Canadian books of the century") and *Everly Hart: An Intimate Biography*. He is an Officer of the Order of Canada. On leave from *The Vancouver Sun*, Mr. Wyman is currently writing a national arts and culture policy for the Department of Canadian Heritage. In his inaugural address, Mr. Wyman said that the Commission must take bold new steps to make its work better known throughout Canada. To do this, the Commission will develop a comprehensive communications plan, maintain its commitment to public events and work actively to integrate youth, Aboriginal and minority groups into its activities.

The Annual General Meeting was held outside Ottawa for the first time since 1991 as part of the Commission's strategy to enhance its presence in Western Canada and to promote its work. This was done in part through a highly-successful public symposium on the ethics of diversity and of ownership. The keynote address was delivered by Margaret Somerville, Professor of Law at McGill University, Founding Director of the McGill



Max Wyman with Rita Letendre, Canada Council representative on the Executive Committee of the Canadian Commission for UNESCO. (Photo: Aljona Lyubarski)

Centre for Medicine, Ethics and Law and author of *The Ethical Canary: Science, Society and the Human Spirit*. Over 150 people attended the symposium.

The AGM also paid tribute to outgoing President Michel Agnaieff, former Director-General of the Centrale de l'enseignement du Québec. Mr. Agnaieff presided over the Commission for more than five years, leading it through a period of renewal and the implementation of a strategic plan adopted in 1999. He also chaired the international Task Force on UNESCO in the 21st Century, which led to important reforms at the UN agency.

## PLR a "saviour" for countless authors

Every February the Public Lending Right Commission releases information on payments it has made to authors for their books held in public and university libraries. In 2001-02, in bald terms, \$9,653,043.06 was paid to 13,269 writers, translators and illustrators to compensate them for their work.

The individual amounts aren't earth-shattering. The average payment is \$727, up to a maximum of \$3,675. But, as is the case with many artists, it makes a big difference. One non-fiction writer told PLR: "You stand between me and abject poverty." An author and historian thanked the Commission for "giving to many of us the possibility of pursuing our dream." A major poet and non-fiction author who, like many writers, relies on several sources of income, said that a publisher's advance had allowed him "to write through the winter up to the present (February), but no further. That's why, when the PLR cheque arrived... it was a real saviour for me. I can work on my manuscript for at least a few more months without worrying about immediate concerns. There must be many other stories like mine, and the work that the Public Lending Right Commission does to strengthen and support the literature of this country is a major contribution to the excellence and achievements of our writers."

PLR payments this year went to authors in 1,408 communities in every province and territory.





Photo: Sony Music Entertainment (Canada)

### Canadian cellist – and her Council Strad – perform on Grammy stage

Halifax cellist Denise Djokic got a chance to shine at the U.S. Grammy Awards February 27. Djokic, who won a three-year loan of a Stradivari cello from the Canada Council's Musical Instrument Bank in September 2000, set the scene for the musical group Train, playing a short Bach selection as an introduction to their smash hit *Drops of Jupiter*. The Strad, which is valued at \$4 million U.S., was created by Antonio Stradivari in 1696 and is named "Bonjour" after the 19th century Parisian cellist Abel Bonjour, who owned it until his death sometime after 1885. The 21-year-old Djokic is putting the Strad to good use recording her first CD for Sony Classical, featuring Britten's *Third Suite for Cello* and Barber's *Sonata for Cello and Piano*, with accompaniment by pianist David Jalbert, winner of the Council's Sylvia Gelber Foundation Award for 2001.

### Roux and Thomson promote the arts on European trips

Canada Council Chair Jean-Louis Roux was part of the 300-strong Team Canada mission to Moscow, Berlin and Munich in February. It was the first time a representative of the arts sector participated in a trade mission. Upon his return he wrote to Trade Minister Pettigrew to underline his conviction "that the arts and culture are an essential component in the negotiating process leading to trade agreements." Meanwhile Council Director Shirley Thomson was in London, Paris and Brussels in February for speaking engagements (see "The Power of Culture in Contemporary Society" at [www.canadacouncil.ca/news/](http://www.canadacouncil.ca/news/)). She also met with officials in the three capitals to discuss bilateral cultural exchanges and the work of the International Federation of Arts Councils and Cultural Agencies, which she chairs.

### Artistic community grows by a third in a decade

New Statistics Canada data show that Canada's artistic community has increased by more than a third over the previous decade. The number of artists in Canada has swelled to almost 120,000. That increase is reflected in the number of arts grant applications received by the Canada Council, which has been growing steadily since the late 90s and now sits at 30 per cent above the 1996 figure. With increased funding from the federal government, the Canada Council has been able to respond to this growth, increasing its grant budget by 34 per cent over the last six years.

### Council 'alumni' figure among jazz winners

Of the 20 winners at the first annual National Jazz Awards, 17 have been helped along the way with funding from the Canada Council. Held February 24 in Toronto, the ceremony honoured some of Canada's most talented and celebrated jazz musicians, from Diana Krall, who went home with three awards including Record of the Year, to Rob McConnell, who took home awards for Trombonist of the Year and Arranger of the Year. The Council has supported jazz artists through grants for professional musicians, career development, outreach to new audiences and market development, as well as for touring and festivals.

### \$100,000 Killam Awards go to five scholars

A legal scholar, a philosopher, an expert in information technology, a mathematician and a geneticist were presented with \$100,000 Killam Prizes by the Governor General of Canada on April 25. Harry W. Arthurs, Ian Hacking, Nicolas D. Georganas, Robert V. Moody and Lap-Chee Tsui were recognized for outstanding career achievement in the social sciences, humanities, engineering, natural sciences and health sciences, respectively. For the first time this year, the humanities and social sciences were added to the Canada Council's Killam prize roster.

For information on the John Hirsch prizes in theatre, awarded to directors Daryl Cloran and Michel Bérubé, and the \$2.5 million Killam research fellowships, please consult [www.canadacouncil.ca/news/pressreleases/](http://www.canadacouncil.ca/news/pressreleases/)

*For the Arts* is a quarterly newsletter published by the Canada Council for the Arts. It is posted on the Council's web site at [www.canadacouncil.ca](http://www.canadacouncil.ca)  
ISSN 1488-8912

**Editors:** Lolita Boudreault, Terry O'Grady  
**Contributors:** Valérie Truong, Donna Balkan, Janet Layberry, David Walden  
**Translation:** Michelle Blaquière, Susan Rodocanacis  
**Design:** Version 2 ([info@version2.ca](mailto:info@version2.ca))  
**Subscriptions:** For a free printed copy, contact [suzanne.tousignant@canadacouncil.ca](mailto:suzanne.tousignant@canadacouncil.ca) or at the address below.

Please let us know your views:

Lolita Boudreault or Terry O'Grady  
For the Arts

The Canada Council for the Arts  
P.O. Box 1045, Ottawa, Ontario K1P 5V8  
Tel.: 1-800-263-5888 ext. 4127;  
or (613) 566-4414 ext. 4127  
Fax: (613) 566-4407  
E-mail: [terryograde@canadacouncil.ca](mailto:terryograde@canadacouncil.ca)  
[lolita.boudreault@canadacouncil.ca](mailto:lolita.boudreault@canadacouncil.ca)

For information on Council programs,  
contact the Arts Services Unit,  
e-mail: [info@canadacouncil.ca](mailto:info@canadacouncil.ca)  
or fax (613) 566-4390

PUBLISHED NEWS REGISTRATION NO. 307210



### Art Bank acquires 80 new works

With a revenue surplus for the second consecutive year, the Canada Council Art Bank has been able to acquire 80 new works with a total value of \$201,670. The new purchases were made on the basis of artistic excellence, significance to current art practice and suitability for rental. They are by artists from every Canadian province, as well as Nunavut and the Yukon. While many of the artists represented, such as Winnipeg's Wanda Koop, and Nunavut's Kenojuak Ashevak, are well-established, the selection committee also acquired 42 works from young and emerging artists not previously represented in the collection.

ABOVE LEFT: Amal Maradsson's *Sabbat*, West Jerusalem, 1997-2000. RIGHT: Louise Naguchi's *Compilation Portrait #15*, 1995.









# LES PRIX DU GOUVERNEUR GÉNÉRAL EN ARTS VISUELS ET EN ARTS MÉDIATIQUES

2010-11 : AA Bronson, Anne Swanson, Charles Gagnon, Barbara Gagnon, Barbara Steinman et Irene F. Whitlome, Dominique Melabre, Titi Inc., Edward Poitras, Don Hall, David Rokeby et Jessica Hendricks, John Reaves



Les Prix du Gouverneur général en arts visuels et en arts médiatiques de 2002 ont été décernés aux artistes AA Bronson, Charles Gagnon, Edward Poitras, David Rokeby, Barbara Steinman et Irene F. Whitlome, ainsi qu'à la conservatrice, collectionneuse et philanthrope Ydessa Hendeles. Les lauréates et lauréats ont reçu une somme de 15 000 \$ de même qu'une œuvre d'art signée Jamelie Hassan, lauréate de 2001. Les prix ont été remis par Adrienne Clarkson, gouverneure générale du Canada, et par Jean-Louis Roux, président du Conseil des Arts.



« Des signes se dressent sur notre chemin, auxquels nous devons être réceptifs. Ils nous indiquent le chemin que l'on doit prendre et, parfois, celui que l'on doit éviter. Puis, nos œuvres deviennent des balises, tracent le chemin, installent de la plénitude dans le vide... À cette étape de ma vie, un nouveau cycle commence pour moi. [...] Le prix que je reçois aujourd'hui me permettra de créer un nouvel environnement – un lieu holistique de travail, de vie et d'échanges. Voilà le signe d'un nouveau départ. » – Irene F. Whitlome



AA BRONSON  
1997-2001  
Installation interactive

CHAGNON, CHARLES  
2002  
Œuvre d'art

MUSEE DES BEAUX-ARTS DU CANADA  
ŒUVRE D'ART  
ŒUVRE D'ART

SWANSON, ANNE  
1996  
ŒUVRE D'ART  
ŒUVRE D'ART



# Fantasmagorie sans

L'inventivité des artistes canadiens a grandement contribué à dépeupler de tout sens l'idée de frontières de la création : aujourd'hui, l'art se combine volontiers à la technologie, l'opéra côtoie le cinéma. Désormais, lorsque le spectateur se lève pour applaudir jusqu'à ce que le rideau ne tombe pour une dernière fois, il fait un geste que d'autres, dans plusieurs pays, imiteront après lui avec plaisir. Sur la scène internationale, la culture canadienne affiche le génie de ses divers talents.

Projections des images des acteurs Paul Giamatti et Ewan McGregor sur des masques, scènes des Angles.  
Fantasmagorie technologique, composition de 1991, du Musée d'art contemporain de Montréal et du Festival  
d'Artiguen, créée par Denis Maréchal. (Photo : Richard M. L. L. L.)

10.2

Maintenant à l'affiche :

## Robert Morin et Magnetic North

Le centre de diffusion Vidéographe, de Montréal, vient de lancer une nouvelle collection de vidéodisques numériques (DVD) consacrée à Robert Morin, figure dominante du monde de la vidéo au Québec (ce projet a reçu l'appui du Conseil des Arts du Canada).





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# Pour les Arts

# 10

Le numéro printanier de *Pour les Arts* présente : une production théâtrale sans acteur, concoctée avec un vocabulaire d'environ 300 mots; un grand artiste de la vidéo dont la caméra navigue aisément de la fiction au documentaire; les gagnantes et gagnants 2002 des plus prestigieux prix en arts visuels et médiatiques; des œuvres d'art dans un cadre législatif; un stradivarius à un gala de musique pop; et bien d'autres nouvelles.

Printemps 2002